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"Erobert Den Film" (Conquer the Film)

(A pamphlet on the use of films for propaganda purposes.)

by Willy Muenzenburg.

Published in Berlin, in 1925.

Quotation by G. Zinovyev on the importance of the cinema.

In the hands of the bourgeoisie the cinema is the most effective means of deceiving and fooling the masses of the people. In our hands, the cinema can and must become the mighty weapon of communist propaganda and of educating the great mass of workers.

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Chapter One

Conquer the Film.

The development of the film from the 90's to the recent high level, as shown by the luxuriously equipped theaters, indicates to what extent the film will rule the world in the decades to come. Therefore, it is of the greatest interest to the revolutionary labor movement to pay attention to this extremely important problem and to find the ways and means of taking into its service this effective and lively means of propaganda and agitation.

Clara Tsetkin said, "We must develop the great cultural possibilities of the film in a revolutionary manner. This, of course, does not mean that we simply contrast the middle-class films with those of the opposite type, like showing the bourgeois as the devil and the proletarian as an angel. The film must show reality instead of the lies and fairy tales which are shown in the middle-class theaters in order to deceive anddelude the workers. The social reality is created by showing the class difference

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between the proletarians and the bourgeois and the effects of this class difference.

"Therefore, the film of revolutionary content must convey the status of the proletarian class, and must develop proletarian class consciousness; it must create and strengthen determination and willingness to bring sacrifices to the revolutionary battle. The exploited masses must be shown the revolutionary, constructive, and creative life which sprouts and blossoms wherever the proletariat, e.g. in the Soviet Union, has defeated the power of the wealthy in a state."

As in many other instances, it is the labor organization which at last has made the timid attempt to make use of this technically important novelty. However, on the whole, the labor organizations and communist parties and groups have left this efficient medium of agitation and propaganda almost completely to their opponents, for their use.

The middle class, and among them particularly the extreme nationalistic and military circles, early recognized the importance of the film as a means of propaganda and made use of it to a great extent. During the war [World War I] it was particularly the British and the French who, in their own countries as well as in the neutral ones, produced very costly propaganda films against the central powers. Germany tried in vain to beat the enemy in this field, and even created a Central Film Office (Filmzentrale) whose objective it was to produce national films to further the enthusiasm for war.

To what extent the film has served a definite political purpose can be seen by the English and American Soviet-baiting films which were produced last year.

Now our aim must be to master the technical aspects of the film and to use them for the labor movement and for the ideas of communism. One of the most pressing objectives in the field of agitation and propaganda for communist parties must be to wrest from the enemy this extremely important

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propaganda ~~means~~ medium, which until now has been a monopoly of the wealthy class, and use it against him.

Chapter Two

(The picture and the film as a means for revolutionary propaganda).

Numerous media of propaganda are available to the communist parties and organizations for agitation and propaganda of communist ideas: The spoken word in rallies, trade conferences, demonstrations, etc.; the written word in handbills, newspapers, proclamations, periodicals, magazines, and books. These media have been used by labor organizations from their beginning. In addition to these media, which have been used for decades, the picture has slowly and reluctantly come into use as a means of communist agitation and propaganda. The picture is most effective on children, youths, and ~~primitive thinking and feeling workers~~ workers who are not yet thinkers and feel primitively, not yet organized and indifferent, farm workers, peasants, and similar people. It is easier to sell an illustrated magazine to an indifferent worker than a theoretical pamphlet.

Clara Tsetkin wrote on the importance of the film for communist propaganda: "Under no circumstances can the communist movement do without the propagandistic power of the film. Supporters of the movement must be found among the people who ~~are distant from~~ do not have access to educational possibilities and books, colonial people, speaking a foreign language, must be called to revolt against their oppressors, and the communist movement wants to unite all the proletarians of the whole world. The film is of particular importance for the Soviet Union. The heritage of ~~Z~~arism was illiteracy and feudal barbarism. Soviet-Russia includes ~~large~~ primitive, and education-starved masses, speaking hundreds of different languages. Here the film is of great importance as a means ~~to~~ of educat~~e~~ing the people, as a tool ~~to~~ for rais~~e~~ing production, as a weapon ~~to~~ for fight~~ing~~ against unhealthy living conditions and epidemics, as a ~~teacher~~ disseminator of

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knowledge, an educator, and ~~to forward~~ culture and joy.

"We must value the film in accordance with the great propagandistic and cultural possibilites it possesses.

"We must change the film from a means to enrich the bourgeoisie and strengthen their class dominance to a weapon in the fight to liberate the exploited masses, ~~and to~~ a tool which will further the establishment of a higher communist culture."

It must be possible to oppose successfully the stupefaction produced by middle-class illustrated magazines, which today are published in millions of copies, by using illustrated worker's papers.

Aside from illustrations in the worker's paper, the picture must be used for our propaganda in the form of photographs, picture-cards, picture collections, etc., particularly in order to make the pictures of the communist leaders popular, to destroy the hero-nimbus of middle-class leaders and generals, and especially for enlightenment and agitation concerning Soviet-Russia.

In a resolution concerning communist agitation at the Conference for Increasing the Executive of the Comintern, which took place in March 1925, it was correctly pointed out that there was insufficient use of the film for propaganda, and it was demanded that the use of films be increased. Leading comrades of the Communist International have repeatedly stressed the great importance of film propaganda for the communist movement.

Vladimir Ilyich Lenin mentioned in a conversation with General Lunarchki: "You will strongly emphasize film production; the proletarian cinema must be brought to the urban masses, and to an even greater extent to the villages. You must always remember that of all the arts the cinema is the most important one for us."

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If one thinks of the mass of people that fill the theaters daily in the cities and in the smallest villages, 80 - 90 per cent of whom are workers or close to the working class, and if one furthermore knows the power the film has on these masses and the hypnotic power it radiates, then one will welcome the position taken by the Communist Party. To take over the film and to make use of it for recruiting and for the enlightenment of the proletarian masses is the most urgent and immediate task of communist agitation and propaganda. E.g., the film can be used to reveal and to lash the enemy by showing the development of the Socialist Party from its beginning under Karl Marx and Friedrich Engels to the Social Democracy of the Marmat-Circle at the Hotel Bristol [a scandal that took place in Germany under the Weimar Republic]. The effect of this kind of picture can be estimated if one remembers the effect of the pictures that dealt with the same subject and which were shown during the Reichstag election campaign. The same is true of a film which shows the true face of the old Prussian militarism, the tortures in the barracks, torture of human beings, the bestial treatment of soldiers, and the terror and horrors of war. In areas where the influence of the church is predominant, a film showing the horrors of the medieval inquisition will not fail to impress even those members of the Center Party who until now have been the most faithful.

However, not only can the film be used to lash the enemy, but it can also show positively the aims and battles of the communist movement and the labor organizations. There is no doubt that a film showing the life of a youth who is being beaten up in school and mistreated by his teacher, who suffers and starves, and who then comes into contact with the Communist Youth Movement where he finds support, protection, and defense of his interests, is pulled into the mass movement, learns about the life in rallies, takes part in demonstrations, etc. - there can be no doubt that such a film will have its hypnotic power on thousands of

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youths and will bring many of them closer to the Communist Youth Movement.

There are hundreds of motives and objectives which can be used in a film and in this manner serve as means of propaganda.

No matter how good and valuable a medium for agitation and propaganda the spoken and printed words are, their success will be greatly enhanced by the addition of the new medium, the film.

Chapter Three

(The production of revolutionary films.)

In the past one of the main difficulties in the effort to show socialist and revolutionary pictures was the fact that there were none available. The European and American film industry is firmly in the hands of small, tightly-knit film combines, which are mostly directly dependent on the banking institutions, and their products are either aimed as propaganda for the nationalistic middle-class group or they are valueless, trashy, sensational films aimed at the sensation-hungry broad lower middle-class groups.

A change or improvement in this field cannot be expected.

It is easier for the working class to fight the middle-class press with one of its own than for it to combat the middle-class films in a comparable fashion, because the publication of a newspaper is easier and cheaper than the production of a film. It is very difficult and almost impossible to produce a good anti-capitalist and anti-bourgeois film in a capitalist country. Of course, it would have to be a good film, because only then would it have the effect on the masses. The sum necessary to produce such a film is so high that no worker's organization is able to supply this amount.

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It would have been impossible to combat the anti-proletarian and trashy middle-class pictures by proletarian ones were it not for the victory of the proletarian revolution and the creation of a Soviet state, which changed the situation in the field of film propaganda for the proletarian cause. The sphere of influence of the Soviet state amounts to 1/7 of the populated surface of the earth, with a population of 120 million, plenty large enough to make the films pay for themselves.

With the general stregthening of the Russian economy within the last few years a constant improvement and enlargement of the Russian film industry has become visible. The Russian film industry has been producing its own films since 1923. The most important Russian centers of film production are: the Kino-Bureau in Kiev for the Ukraine; the Northwest Kino-Bureau in Leningrad; and the Meshrabpom-Russ and Prolet-Kino film centers in Moscow. Aside from a number of pictures for educational and school purposes, almost all films produced in Russia deal with the problems of the labor movement, the proletarian revolution, and the fate of individual workers in the movement and the revolution.

In conclusion we can say that today the possibility of producing revolutionay proletarian films for the masses exists, in the form of the Russian film industry. Thus the first condition is met for carrying out and developing proletarian film propaganda on a grand scale, another valuable reward of the victorious revolution of the workers and peasants of Soviet Russia.

Chapter Four.

(The showing of proletarian films.)

Not only the production but also the showing of proletarian films

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has its difficulties. The greatest difficulty is the power of censoring films, which is held by the capitalist, bourgeois governments, by means of which they will prevent the showing of revolutionary films on the pretext that they are contrary to good taste, that it is necessary to protect the youth from films with bad influence, and other jesuit reasons. Actually the censorship serves as a means of political control.

A change in censorship can be achieved only by increased political pressure on the governments of individual states by the mass of workers and their parties. Only in this manner is it possible to prevent the worst injustices. However, only the overthrow of the bourgeois government will result in the complete liberation of the film from its ties, as it is now the case in Soviet Russia. Until then the communist parties must try to prevent the worst injustices of film censorship by parliamentary and non-parliamentary methods.

Other difficulties lie in the fact that it is almost impossible to find film-lending institutes that will accept revolutionary pictures.

Therefore another way must be found to show proletarian films, taken in Russia or in other places, and to reach the masses with them. The steps that can be taken are numerous, and some of them are:

1. Labor organizations having possession of proletarian films can try to place them with small theaters in individual towns. Particularly in the country there are numerous independent small theater owners. There is a possibility of getting in touch with them and placing the proletarian film for a few evenings. However, such arrangements are very limited in scope.

2. Other means must therefore be found to show the films to the broad masses. The showing of films by the parties themselves is the most

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promising, despite the organizational and administrative difficulties. This was done by the I.A.H. (Internationale Arbeiterhilfe, International Workers' Aid) in America. They rented theater houses for a week or so in New York, Chicago, and other large cities. The first pictures, among them "In the Shadow of Russia", were sensational successes and of propaganda value. Hundreds of thousands of workers saw the films, and the profit of $25000.- can be considered as favorable. However, after the first two Russian pictures the sensation wore off, interest was gone, and all the following Russian pictures were unsuccessful, from both the propaganda and the financial standpoint.

The situation in England was similar. Several Russian films were shown in London in a theater rented especially for the purpose. There the films were successful from the point of view of agitation, but less satisfactory from a financial standpoint.

3. In Germany and France the I.A.H. organized its film showings independent of the theater owners. They bought several film projection apparatuses. This measure can be recommended to all labor organizations. Having their own apparatus makes the organization independent of the bourgeois theater owners, and the films can be shown at any time and at any place, including in the open air.

From all the experiences gathered in the field of film propaganda, the possession of one's own apparatus can be considered a condition for successful film propaganda.

However, the possession of the apparatus alone does not guarantee the success of a film showing. Film showings and tours must be organized and well prepared in advance. It is also necessary to use effective advertising in advance of the showing. Colorful posters must be sent to the places where performances are to take place. This is particularly important in the case of small towns, where it is more difficult to arrange film showings but where the films can be expected to be the most effective because the workers have not been spoiled by having numerous, first-class film theaters available, as is the case in the capital.

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Due to the existing railroad situation in France, the I.A.H. bought their own railroad car there, and they carry all the necessary equipment with them, while travelling from place to place.

Chapter Five.

(The I.A.H.'s film activities.)

This chapter deals with the films produced by the I.A.H. and the film showings organized by that agency. It gives the contents of some of the Russian films and the titles of many others which were shown in the recent years.

List of titles:

1. Hunger in Sowjet-Russland. (Hunger in Soviet-Russia.)
2. Die Wolga hinunter. (Down the Volga River.)
3. Der Kongress der Voelker des Ostens in Baku. (The Congress of the Nations of the East in Baku.)
4. Der III. Kongress der kommunistischen Internationale. (The 3rd Congress of the Communist International.)
5. Fuenf Jahre Sowjet-Russland. (Five Years of Soviet-Russia.)
6. Im Schatten Russlands. (In the Shadow of Russia.)
7. Mutter und Kind in Sowjet-Russland. (Mother and Child in Soviet-Russia.)
8. Die Rote Armee. (The Red Army.)
9. Kinderheime und Kindererziehung in Sowjet-Russland. (Children's Homes and Child Rearing in Soviet-Russia.)
10. Der 1. Mai 1922 in Moskau. (The 1st of May 1922 in Moscow.)
11. Eines russischen Diplomaten letzte Fahrt. (The last trip of a Russian Diplomat.)
12. Lenins Tod. (Lenin's Death.)

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13. Im Herzen des Roten Russland. (In the Heart of Red Russia.)
14. Der V. Kongress der Komintern. (The 5th Congress of the Comintern.)
15. Das Wunder des Soldaten Iwan. (Soldier Ivan's Miracle.)
16. Voelkermai. (May for the Nations.)
17. Hunger in Deutschland. (Hunger in Germany.)
18. Die I.A.H. und ihre Taetigkeit in Russland. (The I.A.H. and its Activities in Russia.)
19. Werbefilm der I.A.H. (I.A.H. Recruiting Film.)
20. A number of short films giving short histories about the Russian and international workers' movements.

The following films were planned for 1925:

A. Social Films on Life and Labor.

1. Sein Mahnruf. (His Warning Call.)
2. Haus der Familie Golubiny - Tuberkulose als Sozialerscheinung. (The Home of the Golubiny Family - Tuberculosis as a social problem.)
3. Das schwarze Gold. (Black Gold.(The life of a miner).)
4. Das rote Stadion. (The Red Stadium.)
5. Der Ring. (The Ring.)
6. Der Schatz. (The Treasure.)
7. Johannisfest. (St. John's Festival.)
8. Short films on cooperative effort in villages.

B. Social Films on Life in the East.

1. Stern und Halbmond. (Star and Cresent.)
2. Der schwarze Turban. (The Black Turban.)
3. Tamilla.

C. Artistic Films about Russian Life (classical).

1. Der Stationsaufseher. (The Stationmaster.)

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2. Ewiger Gemahl. (The Eternal Husband.)

D. Films about Russian Life.

1. Die Dekabristen. (The December Revolutionaries.)
2. Stenka Rasin.

E, Soviet Adventure Films.

1. Mess-Mend (from a novel by Jim Dollar).
2. Puppe mit Millionen. (A Doll with Millions.)
3. Ibikus (from a novel by Tolstoi).

F. Popular-Science Films.

1. Ein Viertel des Erdmeridians. (A Quarter of the Earth' Meridian.)
   a. Propaganda for the metric system.
   b. The economic wealth of the USSR.
   c. Ethnographic and geographic diversity of the USSR.
   d. Nature and life in Russia.
2. Hebung der Produktionskraefte. (Increasing Productivity.)
   a. Production and products.
   b. State and condition of a worker's life.
   c. Cultural products and the battle for a new life.
   d. The relation of the peasant, as a consumer, to production.
   e. The alliance of workers and peasants.
3. What does the Werkschaftverband [union] give to its members? (Propaganda for the Werkschaftverband.)
4. Two films dealing with the fight against alcohol and prostitution.
5. Fifteen short films, dealing with branches of the textile, metal, and other industries.

Three films dealing with the elimination of illiteracy.

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ROTARY OIL VACUUM PUMPS

Vacuum pumps with mechanically moving pistons form two main categories. The first category consists of the pumps with a piston which moves in a linear direction, the pumps of the second category have a rotating piston. It is no accident that most of the modern vacuum pumps belong to the latter category. The reason for this is the advantage offered in construction by the rotating motion. In order to provide these pumps with suction and pressure parts of variable size, certain movable components must be used to separate these parts. It must be decided whether these components are to be included in a fixed or in a movable portion of the pump. This way the choice is made between the two types.

The famous American laboratory Central Scientific Co., after long exhaustive experiments, has decided in favor of the second type, since it is mechanically more reliable. Thus the well-known Cenco Hyvac vacuum pump was designed. The sound principles of this pump were used by us, and after we had made certain modifications, we developed the rotating oil vacuum pump P-Hyvac which will now be described.

The cylinder (1) is made of special non-porous cast iron. It is provided with an extension (2). It contains a precision-ground, highly polished circular hollow space, which is closed on the inner side by two finely ground plates. The plates contain circular openings (4) through which the axle runs. If the plates are fastened properly to the cylinder, the axis of these openings must coincide with the axis of the hollow space in the cylinder (1). The steel cylinder (6) is fastened to the axle (5) by means of a pin. This cylinder acts like a piston. Its diameter is about 4/5 of the diameter of the hollow space in the cylinder and part of its circumference is ground exactly to fit the curvature of the wall of the outer cylinder. The cylinder is mounted in such a way that its ground part is in close contact with the hollow space of the

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cylinder, while its plane parts are closely fitted to the front plate (3). The cylinder is separated from the other parts only by an oil film.

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The extension (2) is cut in an axial direction, so that a cut with two parallel planes is created. A finely ground steel slide (7) runs in them, filling out the cut completely. A spring lever (8) presses the slide to the circumference of the cylinder (6), so that the crescent-shaped space between the hollow space in the cylinder (1) and the cylinder (6) is divided into two parts. The dimensions of these two parts vary when the cylinder (6) is rotating. If the rotor revolves clockwise, the part on the right side of the slide becomes the suction chamber and the part to the left of the slide becomes the pressure chamber. The suction chamber (9) has an opening (11) right next to the slide. This opening leads to the suction line (12). On the left side, also right next to the slide, is the pressure port (13), closed by a flap which easily opens to the outside.

This mechanism is housed in a hermetically sealed cast iron housing and immersed in special oil. During the pumping operation the oil penetrates into the mechanism and serves as lubricant. The top of the vacuum pump is fitted with two studs, one the extension of the suction line, the other the extension of the pressure line. The latter is used mainly when the vacuum pump is employed as compressor.

Modus operandi of the pump:

If the rotor turns from position I to position IV (Figure 2), the space (9) increases until the contact area (15) closes the opening (11) of the tube (12). Until that instant, the space (9) is connected to the space which is being vacated by removing air from it during its increase. As soon as the contact area (15) has gone past the opening (11), space (9) becomes the pressure chamber (10) whose dimension keeps decreasing, until its opening is covered by the contact area (15). Until that instant air is forced out through the opening (13), or compressed, until its pressure has become so great that it can overcome the external atmospheric pressure and the hydrostatic pressure of the oil. Clearly, the space between

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precisely at the instant when the contact area just covers the opening (13), so that there is a certain limit to the vacating process, depending on the external air pressure. If that pressure is reduced by some means, e.g., pumping, a higher degree of rarefaction can be achieved. In practice, this is accomplished by making the pump into two pumps. Both are mounted on a joint axis and displaced by a small angle. They also have a joint separating wall, fitted with a little canal. This canal starts next to the slide in the pressure chamber of the first pump which evacuated the recipient, and runs close behind the slide into the suction chamber of the second pump, the so-called pre-evacuating pump. This is the two-stage vacuum pump.

Analogously, three-stage, or multi-stage vacuum pumps can be built. Each stage, theoretically, means an increase in the degree of rarefaction which can be achieved. In practice, however, the limit of the rarefaction which can be obtained, is already reached after two stages.

All pumps of this type have the same principal construction features, and the models of different manufacturers differ only in details which are insignificant from the point of theory, but which, in individual models, have a decisive effect on the efficiency. Especially our models are fitted with a number of features and improvements which are of advantage.

1. The oil cannot enter the recipient, even though the pumping operation may have stopped and the line to the recipient may not be closed.

2. When the pump is stopped, the vacuum is maintained, provided the packing is in good order.

3. The moving parts are well lubricated, causing minimal wear even over long periods of use.

4. The vacuum pump can serve as compressor.

The P-Hyvac rotary oil pumps have the following specifications:

Type	A 2	A 1	B 1	B 2
Attainable vacuum				
Suction speed (free air per hr.)				

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with manual operation

motor-driven

Rpm

with manual operation

motor-driven

Power required (in HP)

Amount of oil required for one filling

Suction line

with normal grinding No 1 or internal diam. 8 mm

Weight

Dimensions in mm

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